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***A History of Greek Sculpture.* By Rufus B. Richardson, 1 vol. 8vo. Pp. 291. Illustrations, 132 (photographic process-blocks). New York, Cincinnati, Chicago: American Book Co., 1911. \\$.150.**

E. A. Gardner

The Classical Review / Volume 27 / Issue 02 / March 2013, pp 68 - 68
DOI: 10.1017/S0009840X00004650, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00004650

How to cite this article:

E. A. Gardner (1913). The Classical Review, 27, pp 68-68 doi:10.1017/S0009840X00004650

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Prose' which really do not bear a prose translation at all. Of course it is quite obvious—now that it has been done by Professor Hardie—that where Thackeray thinks like Horace he is best put into a Horatian dress. (It would be interesting to reverse the experiment and see what English verse could be put into Latin prose. But perhaps living originals might complain that this was going beyond the bounds of fair criticism.)

As one reads a collection like this, it is impossible not to regret the growing tendency among classical teachers to think less and less of composition in Latin and Greek. Surely it is the very way to recommend Latin and Greek to clever and cleverish boys who are not going to be 'serious students' or Professors and Researchers, but who when their critical intelligence has later developed itself will profit immensely by having been grounded in the classics. Such are pleased by the opportunity of making something for themselves: and of competing with others in the making of it, which is a stronger and an equally legitimate stimulus. They are babes in relation to the classics, and composition should be their milk. Instead, they are fed with *réchauffés* of literary criticism, which they are generally too young to understand, and only repeat by rote; or with highly unappetising scraps of what should be meat for such grown men as like it—a cold collation (before they can collate) of rival palaeographical and ethnological theories: the ingenious (and perhaps epoch-making) speculations of one Professor about the genesis of the *Iliad* and another about the origin of the Romans. Yet if cramming facts is a weary business, what about cramming theories?

A. D. G.

A History of Greek Sculpture. By RUFUS B. RICHARDSON. 1 vol. 8vo. Pp. 291. Illustrations, 132 (photographic process-blocks). New York, Cincinnati, Chicago: American Book Co., 1911. \$1.50.

THIS is a brief summary—even briefer than it appears at first glance; for when the preliminary matter and illustrations

are allowed for, it contains barely 200 pages of text. It is evident that, in treating the subject on such a scale, either severe compression or selection must be practised. Prof. Richardson leans towards the method of compression; and in so doing he often includes rather too much—more than is easy to follow, or than is necessary for the appreciation of the main outlines. It is inevitable that any writer on such a subject should make use of the work of his predecessors; but the result in this case too often tends to give the effect of a mere compilation. A fuller and more direct description of fewer statues and reliefs would perhaps have been more helpful to the general reader and to the elementary student, for whom the book is apparently intended. Nor does the author himself escape some confusion, for instance when he says that 'the powerful torso sometimes identified with Hephaistos of the east gable (of the Parthenon) is really Poseidon of the west gable,' or that the Farnese Diadumenos is the best of all copies of the Polycleitan statue; without further comment or explanation, this last statement will bewilder a student with any sense of style. The numerous illustrations have the advantage of including several that are not too familiar.

E. A. GARDNER.

PAULY'S REAL-ENCYCLOPÄDIE DER CLASSISCHEN ALTERTUMSWISSENSCHAFT.

Pauly's Real-Encyclopädie der Classischen Altertumswissenschaft. Neue Bearbeitung begonnen von G. WISSOWA . . . herausg. von W. KROLL. 14ter. Halbband. 1 vol. 10×6½. Cols. 1473–2880. Stuttgart: J. B. Metzler, 1912.

THIS half-volume, completing the seventh volume, takes us from *Glykyrrhiza* to *Helikeia*. Among the longer articles may be mentioned *Gnosis*, *Gnostiker* by Bousset; *Γραμματεῖς* by Schulthess; *Grammatik* by Gudeman; *Gymnasium*, etc., by Jüthner; *Hamilkar*, *Hannibal*, *Hasdrubal* by Lenschau; *Haruspices* by Thulin; *Hekataios* by Jacoby. Omitting the usual compliments, which in the case of this great